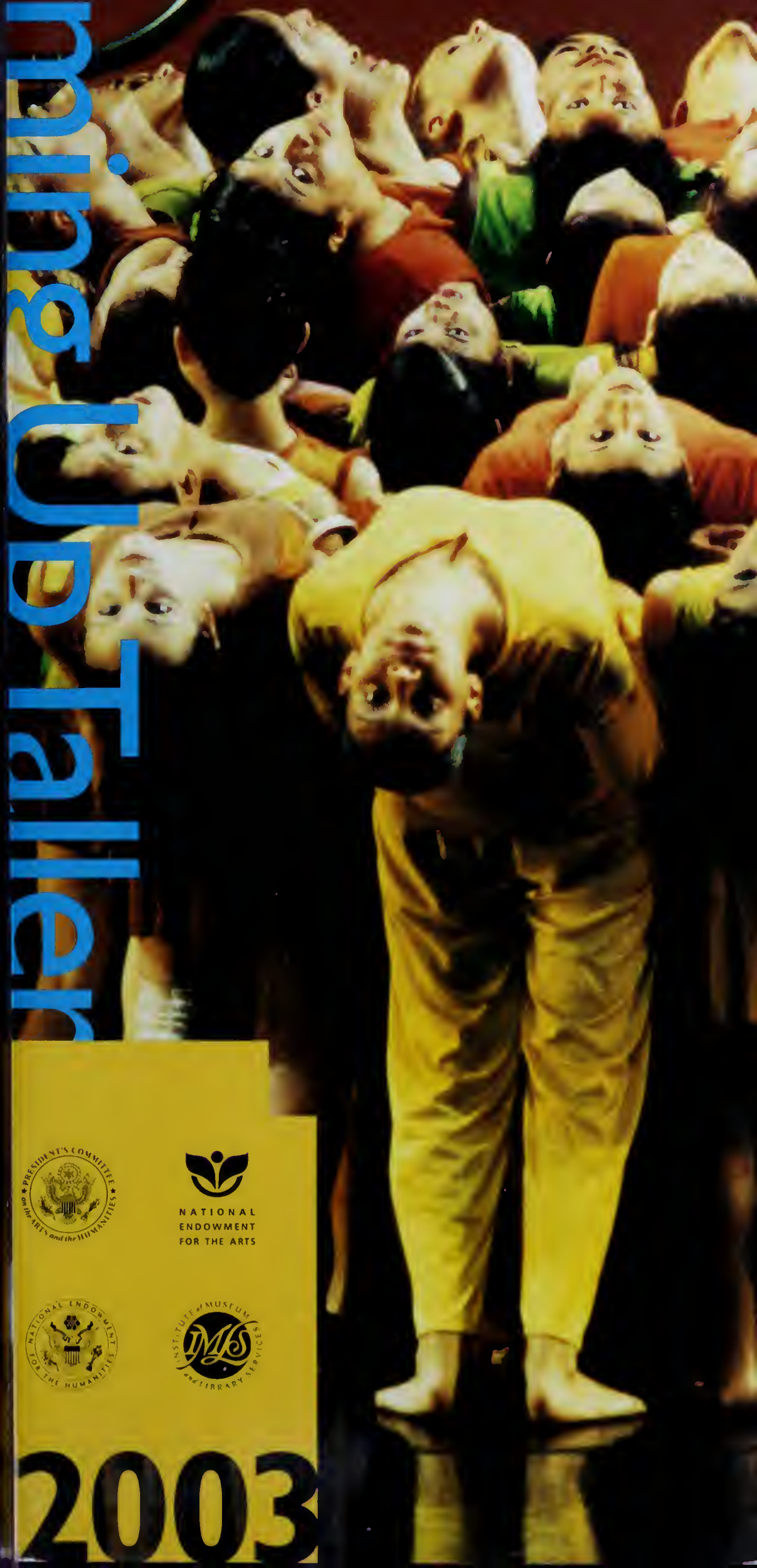


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2003

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Judith Humphreys Weitz

Cover: Saint Joseph Ballet's 2002

annual concert. Photograph

by Rose Eichenbaum. Far Right,

Above: Close-up of the handi-

work of an artist at RAW Art

Works, Inc., a 2000 Coming Up

Taller awardee. Far Right, Below:

COCA-Center of Creative Arts

student, Margot Danis, rehearses.

Compassionate

A W A R D S

Fernando Diaz



James Schwartz



2003

Credits

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“There is no way to **fast forward** and know how the kids will look back on this, but I have seen the **joy in their eyes** and have heard it in their **voices**, and I have watched them take a bow and **Come Up Taller.**”

Willie Reale, Founder, The 52nd Street Project, describing the impact of this theater program on youth living in “Hell’s Kitchen,” a neighborhood in New York City.

First Lady Laura Bush

Honorary Chair

President's Committee on the Arts and the Humanities

Welcome to the 2003 Coming Up Taller Awards!

When I was a child in Midland, Texas, I went to the public library every chance I had. There I would let my imagination journey far and wide through the magic of books. Today's young people are able to have adventures of which I only dreamed.

Their horizons can be expanded in a recording studio in Chicago; a music practice room in Raleigh or New York City; a dance studio in Kansas City, St. Louis or Santa Ana; a museum in Oakland or Philadelphia; or, yes, in a library in Boston, Butte, or Los Angeles. They are taking part in some of the many after-school and out-of-school activities across the country that we are honoring today with Coming Up Taller Awards.

Coming Up Taller brings national recognition to organizations which provide exceptional experiences for education and personal development through the arts and humanities.

Planned especially for children whose prospects for enrichment out of school may be limited, these programs encourage young people to discover their talents and chart their futures.

Key to the successful growth of these young individuals are their adult leaders. Professionals in their respective crafts, they serve as gifted guides for young people exploring new, demanding, and exciting creative territories. These adult mentors are our valued partners in guiding and inspiring the next generation of our country's leaders. We salute them today.

I am delighted to join the members of the President's Committee on the Arts and the Humanities, the Institute of Museum and Library Services, the National Endowment for the Arts, and the National Endowment for the Humanities in celebrating the Coming Up Taller Award recipients for their extraordinary work to enhance young people's lives, their communities, and this country.

Henry Moran

Executive Director

President's Committee on the Arts and the Humanities

Robert S. Martin

Director

Institute of Museum and Library Services

Dana Gioia

Chairman

National Endowment for the Arts

Bruce M. Cole

Chairman

National Endowment for the Humanities



Bob Kramer

Anyone who has seen the glow on a child's face at the end of a performance, or witnessed a student's wide-eyed discovery of a piece of community history, or sensed the determination of young people to finish a Website design or a painting knows the power of the arts and humanities to engage youth.

Today, more than ever, young people are pursuing opportunities to discover and hone new skills when they are not in school or at home. With the assistance of library and museum professionals, scholars of history and literature, artists, and media experts, they are researching and presenting the history of city neighborhoods and communities; studying Shakespeare's plays and adapting them to reflect contemporary issues; singing and playing orchestral instruments; dancing; photographing and painting; creating programs for radio and television; and learning the arts of animation, printmaking, and bookmaking.

Through these experiences they find constructive expressions of their curiosity; develop strong, positive relationships with adult mentors; become valued members of a peer group; make informed choices; advance their knowledge of history and culture; and join their community giving back as much as they learn. As a result, these young people begin to believe in a future that offers substantial possibilities.

Coming Up Taller is a national initiative that recognizes and supports these outstanding out-of-school and after-school arts and humanities programs for young people. It is a project of the President's Committee on the Arts and the Humanities, in partnership with three national cultural agencies: the Institute of Museum and Library Services, the National Endowment for the Arts, and the National Endowment for the Humanities.

This publication honors the excellence of the 2003 Coming Up Taller awardees. While arts and humanities learning is at

the core of these hands-on programs, the context in which the disciplines are taught varies. Some programs focus on general employment training and experiences. Others provide pre-professional training or the gift of a lifelong skill in one of the arts' disciplines. Several programs engage youth in their communities. Others feature extended-day activities, coordinating with and supplementing in-school learning.

And the difference each award recipient is making in young people's lives is both tangible and measurable—improved school attendance, increased basic reading and math skills and problem-solving abilities, higher graduation and college enrollment rates, and enhanced life skills.

Carl Mastandrea, executive director of the Boston Photo Collaborative, in describing preparations for an upcoming presentation at the New England School of Photography, captures some of the ways these arts and humanities programs achieve such results:



Jack Yan

Far Left, Above: Flutist from the Berklee City Music Program, Berklee College of Music, a 2003 Coming Up Taller nominee, performs. Above: Members of the CAAM Chinese Dance Theater, a 2003 Coming Up Taller nominee, perform an original piece.

"Today, the teens are very serious. The weight of responsibility has finally hit. No one thinks my jokes are funny. They have a little kick in their step—unusual for teens. Jeremy has spent the last hour on the phone with the local

historian, getting facts to round out his project. Laura can't figure out how to fit five pages of text into one. Xavier's photos are affectionate and sweet, yet his writing is anything but. Before lunch, they all present their essays and vote on whether they are good to go. We practice the oral presentations until the vote is unanimous. This could be a long day.

I love to watch their eyes. I wait for the moment when they realize that this project is theirs. Their eyes get a little wider, more alert. There's a little desperation in their voices. By Thursday, they'll be ready. This is when they shine."

Through this year's Coming Up Taller Awards, we celebrate the promise that shines within every child in America. We salute the creative learning opportunities that the awardees offer young people. And, we applaud the vision, skill, and dedication of the artists, scholars, museum and library experts, and community leaders who direct and shape these Coming Up Taller programs.



Jennifer Arnold

ACES—Achievement Through Community Service, Education, and Skill Building

Please Touch Museum

ACES—Achievement Through Community Service, Education, and Skill Building is Please Touch Museum’s work-based learning, enrichment, and mentoring program for teens from four of Philadelphia’s public high schools. Each year, 25 young participants spend one day per week at Please Touch; they also devote many after-school and weekend hours to working in the Museum.

ACES places a strong emphasis on group projects. As students take on various roles—researcher, designer, implementer, and evaluator—they come to understand the value of teamwork and the individual’s role in the group process. After a trip to historic landmarks in Gettysburg, Pennsylvania; Baltimore, Maryland; and Washington, DC, for instance, ACES’ students drew on their experiences to prepare a reading, “Welcome to America,” which they presented to a group of newly naturalized Americans. To follow up at the Museum, each teenager researched the home country of a newly naturalized citizen and then participated in an ACES group project—a multicultural display that presented history, culture, and geography to Please Touch’s young visitors.

ACES’ students are paid for their work. To ensure that they receive school credit, all projects, activities, and job placements are developed using school district standards. As a well-rounded program, designed to meet students’ multifaceted needs, ACES also provides counseling services, academic tutoring, and college and career guidance. In addition, an adult advocate helps students resolve school-related issues.

Above: ACES students Luis Santiago, Saybah Biawogei, and David Castillo work with their mentor, Jamilah Thompkins, to re-create a human rights painting. Far Right: ACES students show off their replications of paintings that hang in the New York Metropolitan Museum of Art.

**ACES—Achievement
Through Community
Service, Education, and
Skill Building**

Please Touch Museum
210 North 21st Street
Philadelphia, PA 19103
Phone: 215-963-0667
Fax: 215-963-0424
E-mail: jarnold@pleasetouchmuseum.org
URL: www.pleasetouchmuseum.org

Focus: Arts, Humanities, Science
Annual Number Participating: 25
Ages: 14–18
Annual Budget: \$45,000

“ACES is a win-win situation for the students and the Museum. The students infuse creative energy into our exhibits and programs. Their enthusiasm stimulates our staff to stretch themselves, and the program taps into the inherent idealism that brings people into the museum field. For the students, ACES is a pivotal experience from which they reap lifelong benefits.”

Jennifer Arnold
Youth Program Coordinator
ACES



From week to week, students also explore careers that are new to many of them—for example, careers in marketing, event planning, and exhibition design. Volunteers from the Museum’s staff mentor the students, guiding them through

professional projects. During the past year, these included creating toy package designs, writing and performing in Museum theater productions, and planning and executing exhibitions.

In 2002, Please Touch Museum’s community programs, including ACES, won the National Award for Museum Services from the Institute of Museum and Library Services. ACES’ outstanding features are, indeed, worthy of recognition. Its holistic educational focus exposes young people to a wide range of learning opportunities in the arts, humanities, and sciences.

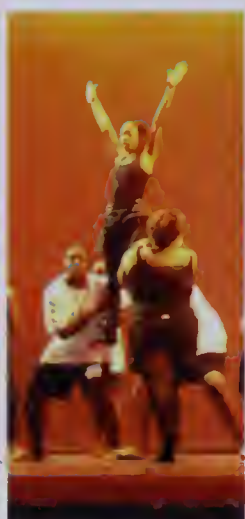
The long-term nature—students are in the program for three years—encourages students to develop strong relationships with Museum staff. And its Museum-wide focus provides students with opportunities for learning and working throughout the Museum.

During their time in the program, students develop problem-solving skills and learn to be tenacious in overcoming obstacles. A program of high expectations and unique resources, ACES helps teens set clear goals for the future and prepares them to become independent, confident adults.

AileyCamp

Kansas City Friends of Alvin Ailey

Kimberly Hines



Alvin Ailey learned early in his life that exposure to dance can be a life-changing experience. His discovery of dance led to the founding of the Alvin Ailey American Dance Theater, a world-renowned dance company dedicated to the preservation and enrichment of American modern dance and the uniqueness of African-American cultural expression. It also resulted in the creation of AileyCamp in Kansas City, an innovative pilot program that uses dance as a metaphor for life. The AileyCamp experience reflects Ailey's belief that the skills needed to learn dance are the same ones needed to succeed in life—self-discipline and the ability to listen, think critically, solve problems, and engage in cooperative learning. AileyCamps have since expanded to seven cities across the United States.

The core of the AileyCamp day involves classes in modern dance, jazz, ballet, and tap with professionals from around the country who return year after year. In addition, campers work on their communications skills through storytelling, creative writing, percussion, and sculpture. These experiences happen under the guidance of teachers who understand the importance of balancing discipline with compassion and personal attention.

Youth participate in field trips, sometimes with their families, and attend classes in personal development around such issues

Kimberly Hines



as conflict resolution, health, and nutrition. Every camper receives a full-tuition scholarship plus uniforms, meals, and transportation free of charge. The combination of structured activities, positive role models, family involvement, and opportunities to succeed accounts for AileyCamp's positive impact on children: They have higher expectations for attending and finishing high school; a greater sense of social and civic values; and expanded participation in the arts, particularly dance.

National AileyCamp Director Nasha Thomas-Schmitt adds, "For the past 15 years, AileyCamps have provided profoundly positive learning experiences for young people from challenging urban environments, helping them build their self-esteem, creative abilities, and critical thinking skills. We want campers to know they have all the power in themselves to attain their goals. We are so proud of the many success stories from AileyCamp."

Far Left, Top: AileyCampers dance to drumming and spoken word. Below Left: AileyCampers perform in dress rehearsal. Far Left, Bottom: Members of AileyCamp's Group "M" dance M.I.B.:M in Ballet.

Kimberly Hines



AileyCamp

Kansas City Friends of Alvin Ailey
218 Delaware Street, Suite 101
Kansas City, MO 64105
Phone: 816-471-6003
Fax: 816-471-6001
E-mail: cynthia@kcfaa.org

Focus: Dance
Annual Number Participating: 170
Ages: 11-14
Annual Budget: \$300,000

"AileyCamp is one of the most respected and admired programs for middle-school children in our entire metropolitan area. It serves as an inspiration for other arts and cultural organizations to develop programs that have the impact this one does on the lives of children."

Joan Israelite, President
The Arts Council of
Metropolitan Kansas City



ARTSTARS

LACER Afterschool Programs: Literacy, Arts, Culture, Education, and Recreation

How can you raise the average standardized reading test score in your school by five points? Give students something compelling to read—a play that they enact, directed by professionals with credentials. Give children the attentive services of tutors and guidance from research librarians who can help young people navigate and use the Internet's unlimited, often free, resources. Inspire young people with the chance to perform their music on stage at a “cool,” “hip” venue, such as the House of Blues on the Sunset Strip. These are some of the experiences and activities that LACER has provided to middle-school children since 1995 through its after-school enrichment program, ARTSTARS.

ARTSTARS supports children by providing a five-day-a-week, after-school, arts learning program in theater, music, dance, creative writing, and the visual arts. This learning is done in accordance with state educational standards for the arts, drawing upon the core school subjects of English, math, social studies, and science for content. In addition, LACER provides homework assistance, tutoring support, and a comprehensive literacy program developed in partnership with the Los Angeles Public Library. Through intensive tutorials, students receive daily small-group and individual instruction after school at their local library, with the goal of improving their reading, writing, and computer skills.

Through education in the arts, ARTSTARS gives children the chance to see knowledge in action, which encourages a value for and a purpose in learning. Seventy-six percent of the students enrolled in LACER's after-school program say that they enjoy English classes more than they did before enrolling in ARTSTARS. In addition, 84 percent of the participants say that if they were alone in the house with nothing to do, they would work on a music project. Such outcomes support the independent evaluations of ARTSTARS, which find that the program



William Kidston

Far Right, Above: *El Trio la Estrella* performs. **Above:** Students of the Irving Stars Afro-Cuban Dance Workshop perform. **Far Right:** Stephanie Mendez, Melody Pacheco, Maricris Dimaano, and Krystel Bockholt from the Hollywood Stars Musical Theatre Workshop practice a number.



ARTSTARS

LACER Afterschool Programs:
Literacy, Arts, Culture, Education,
and Recreation

1718 North Cherokee Avenue
Hollywood, CA 90028

Phone: 323-957-6481

Fax: 323-957-6480

E-mail: saslacer@hotmail.com

URL: www.lacerstars.org

Focus: Creative Writing, Music,
Performing and Visual Arts
Annual Number Participating: 2,500
Ages: 10–14
Annual Budget: \$1,200,000

"The most important outcome
from the ARTSTARS program
is the correlation between class-
room learning, real-life experi-
ences, and artistic expression
that increases students' interest
and achievement in reading,
writing, math, and science."

*Sharon Stricker, Executive Director
LACER Afterschool Programs*



William Kidston

dramatically improves chil-
dren's attitudes toward
school and their ability to
set and realize goals for
themselves. Says Linda Del
Cueto, principal, Joseph

LeConte Middle School, "I firmly believe that the strong perform-
ing arts and library programs provided by ARTSTARS have been
a major influence in the improvement in reading test scores by
our students."

Community Music School, Inc.

In Raleigh, North Carolina, the Community Music School (CMS) offers high-quality weekly instruction in classical music to low-income children throughout the school year. Training is provided in one of 11 instruments, including orchestral instruments, piano, and guitar. After their enrollment in CMS, "Children show an improved ability to stay with tasks from beginning to end," says Marty Suttle Thomas, executive director. "They develop problem-solving skills as they learn to read music and figure out how to translate the notations to their instrument."

As they develop new abilities, students are supported by a skilled musician in weekly one-on-one music lessons, for which they pay one dollar. "Quite frequently, this is the only individual instruction a child receives, and they consistently respond responsibly and with respect," says Thomas.

Although most of the instruction occurs during the academic year, CMS also operates Summer Notes—an intensive two-week day camp on the campus of the historically black college, St. Augustine's

Right: LaTodd Cade performs at a student recital.
Far Right: Tonya Kirk instructs Lartey Cade.



Brian Gilman

Community Music School, Inc.

PO Box 2545

Raleigh, NC 27602

Phone: 919-856-7345

Fax: 919-828-3056

E-mail: com_music_school

@mindspring.com

URL: www.cmsraleigh.org

Focus: Music

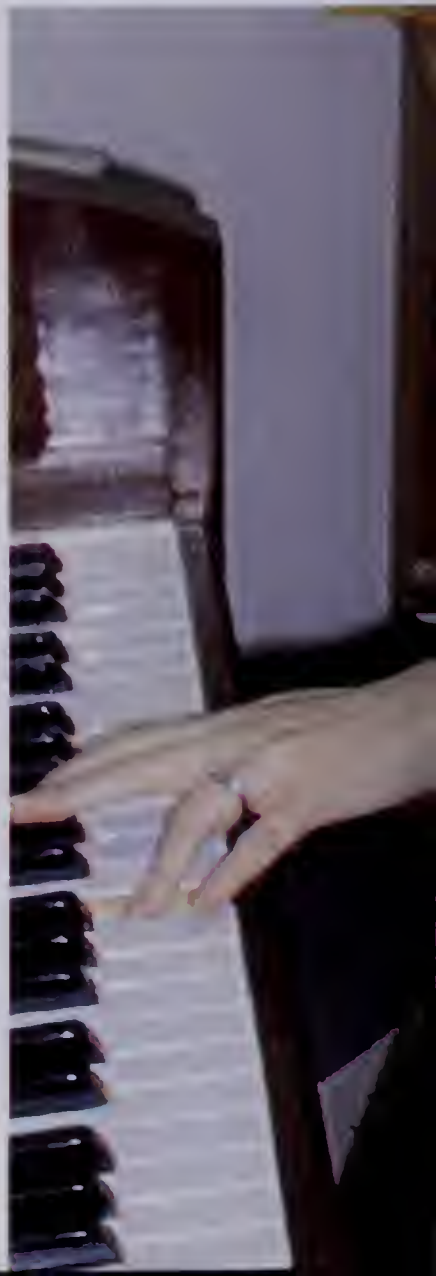
Annual Number Participating: 500

Ages: 6–18

Annual Budget: \$84,600

"As a musician myself, I have sat through student juries, listening to a student play a piece he or she has learned through the course of the year. I can attest to the growth in both musical ability and esteem these students experience through their involvement in the program."

*Michelle S. Hile, Managing Director
North Carolina Master Chorale*



College—which offers classes in music history and music theory and the opportunity to sing in a chorus. During Summer Notes, students learn concert etiquette and are exposed to a variety of musical genres because of the almost daily performances of local professional musicians and musical ensembles.

To assist parents in supporting their children's interests in the arts, CMS, through partnerships with other area arts organizations, offers tickets to performances and information about arts activities in and around Raleigh. By sending program notes home to parents, CMS also fosters family conversations about the arts and humanities.

The Community Music School provides a much-needed opportunity for children who might never have a chance to study music privately. The impact of the experience on their lives can be measured in terms of immediate musical accomplishments. The program also gives these children an ability that can be enjoyed throughout their lives.

Nina Desai





Erica Deiparine

Hard Cover

Community Television
Network
2418 West Bloomingdale
Chicago, IL 60647
Phone: 773-278-8500
Fax: 773-278-8635
E-mail: ctvnchicago@yahoo.com
URL: www.ctvnnetwork.org

Focus: Media Arts
Annual Number Participating: 343
Ages: 13-21
Annual Budget: \$64,400

"CTVN's groundbreaking programs, now national models for after-school and school reform organizations nationwide, have empowered thousands of youth and entire communities. [CTVN] has become a veritable Chicago institution, making an improvement in youth education in a way no other program has been able to."

*Laura Weathered, Executive Director
Near North West Arts Council
Chicago*

Hard Cover

Community Television Network

Hard Cover, a program of Community Television Network (CTVN), gives urban youth the opportunity to become creators in a medium in which they are accustomed to being consumers. CTVN has found that given the opportunity to “make TV” about themselves and their communities, youth respond with enthusiasm.

This 17-year-old CTVN program is the nation’s longest-running youth-produced cable access TV series. Each year, participants write, produce, direct, and edit 26 broadcast programs of 30 minutes each, airing one new show every two weeks.

The foundation of *Hard Cover*’s philosophy is to provide youth with the opportunity and tools for conceiving and creating an expression of themselves and their environments, empowering them through the use of critical thinking and the realization of their creative inspirations. Additionally, these youth learn how to read and analyze the electronic media that surround their daily lives.

Youth producers learn the technical aspects of video production by working with experienced filmmakers to use their creativity, allowing them to address issues they find important in aesthetically

Far Left, Top: CTVN’s young reporters set up for a *Hard Cover* story. **Far Left, Bottom:** Vanessa Rodrigues, Audrey Johnson, and two more of the *Hard Cover* team call the camera and audio shots. **Bottom Left:** Milly Caraballo, award-winning youth videomaker, takes a break.



Erica Deiparine

appealing and often poetically structured ways. When creating TV programs about topics ranging from school reform to community issues and events, *Hard Cover* producers find innovative ways to tell stories and express ideas artistically by using original images, music, and writing; stylized lighting and composition; and thoughtful juxtaposition of images through editing.

Through its International Video Letter program, young participants send abroad “video letters” about their communities, cultures, and customs. Following the events of September 11, 2001, youth producers participated in an international dialogue with youth in India, Pakistan, Sri Lanka, Dallas, and New York City to discuss the social and political climates of their respective locales, to share personal experiences and opinions about terrorism, as well as to extend a gesture of peace and understanding. To adapt the videos to audiences in foreign countries, students researched these countries and learned about their cultures.

Since the program began in 1986, youth have produced more than 300 *Hard Cover* videotapes — the largest library of independent youth-produced videos available in the country. The work is broadcast to audiences numbering in the hundreds of thousands each year.

Life Lines Community Arts Project

Center for Family Life, St. Christopher-Ottile, Inc.

Celebrating its 21st anniversary this year, St. Christopher-Ottile, Inc.'s Life Lines Community Arts Project—an initiative of the Center for Family Life, a family-focused, neighborhood-based social services agency—is a free, year-round program that brings together education, the arts, and social services to promote individual growth, sustain families, and create a sense of community.

Life Lines' two programs, After-School Arts Program and Summer Art Camp, provide quality instruction to youth from the immigrant community of Sunset Park. Based at Middle School 136, both programs operate five days a week and provide instruction in dance, acting, singing, percussion, the visual arts, photography, and creative writing, along with daily homework assistance, computer access, and academic enrichment.

For example, After-School Arts participants engage in three productions each year. In the fall, they create a musical adaptation of a literature-based play. Past productions have been based on such classics as Madeleine L'Engle's *A Wrinkle in Time* and Norton Juster's *The Phantom Tollbooth*. Additional activities throughout the year include coursework in academic subjects and the arts—from math and history to dance and creative writing. The culminating presentations, such as a percussion composition based on mathematical concepts and fractions,



Maura Marquez

Above: Vocal ensemble presents selection from *Shades of Sunset*. Far Right: Students perform the "Traditions" dance from *Mi Building (Four Families and a Super)*.



reflect the interdisciplinary nature of the program and generate enthusiasm for learning.

A recent highlight of the After-School Arts Program was *Reflections on September 11th*, a project that developed out of the participants' desire to explore feelings related to the tragic events of this day. Teens recorded their reactions to September 11, 2001, and to the heroism of local firefighters. They interviewed people in the community about their thoughts and feelings, combined the results with photographs, and created a newsletter that they shared with the firehouse and the neighborhood. Students also used excerpts from their interviews to create an ensemble theater piece presented in their spring show, *Sunset Stories*.

Life Lines Community Arts Project

Center for Family Life
St. Christopher-Ottillie, Inc.
345 43rd Street
Brooklyn, NY 11232
Phone: 718-788-3500
Fax: 718-788-2275
E-mail: jbrockway@cflsp.org
URL: www.cflsp.org

Focus: Performing and Visual Arts
Annual Number Participating: 530
Ages: 10–19
Annual Budget: \$330,600

"Life Lines' use of the arts to give expression to relevant social and emotional themes, to promote cultural understanding, and to strengthen connections between people is particularly beneficial at this time of uncertainty in our city and country."

Nydia M. Velazquez
Member of Congress
12th District New York

During the Summer Art Camp, participants take advantage of the diverse and rich educational resources available in New York City by taking daylong cultural outings, attending outdoor festivals, and participating in in-depth arts experiences. For instance, campers recently visited the Museum of Natural History and, in addition, participated in a 2003 summer production of *Country Mouse, City Mouse*, a musical adaptation of the classic fable by Aesop.

Life Lines creates a number of practical opportunities for its students. Teenagers have paid summer jobs in dance and theater troupes. A high-school internship and mentoring program gives young people daily help with their homework, access to computers, leadership training, and opportunities to enrich their educational experience by contributing to their community.



Marcos Rosaes



Marwen Staff



Marwen

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Chicago, IL 60610

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Fax: 312-944-6696

E-mail: acontro@marwen.org

URL: www.marwen.org

Focus: Visual Arts

Annual Number Participating: 1,300

Ages: 11-18

Annual Budget: \$1,400,000

"At Marwen, I have a sense of individuality and belonging at the same time. I have learned to keep my balance. However, the most important thing here is the constant exchange of ideas, whether about art or political and social viewpoints."

Theo Vega, Marwen Alumnus

Top: Alstair Del Rosario works on a commissioned mural in Marwen's summer internship program.

Above Left: Artist-teacher Daniel Barber helps student Jason Ogawa in a studio course. Above: Sara Ordonez works in Marwen's studio course, Face to Face: Carving Plaster Portrait Sculpture.

Marwen

“Marwen offers a secure environment in which students can explore their identities and express themselves without inhibition,” says Antonia Contro, executive director for Marwen. Established in 1987, Marwen provides high-quality visual arts education, college planning, and career development—all free of charge—to Chicago’s underserved youth in grades 6–12.

The students who participate in Marwen’s after-school, weekend, and summer programs are a diverse group of creative, motivated, and focused youth. Program participants exhibit a level of seriousness and professionalism that is acquired through the rigorous, high-quality arts instruction available at Marwen. In alignment with the Chicago public school calendar, Marwen’s Studio Program offers four terms of visual arts courses in drawing, painting, mixed media, ceramics, sculpture, photography, graphic design, animation, videography, and much more. Last year alone, Marwen offered 53 courses, all designed and implemented by professional artist-teachers, aided by alumni teaching assistants.

Advanced students are directed to Marwen’s College Planning and Career Development Programs to investigate and define higher education and career goals. Together, the programs offer a host of focused initiatives, including college and career planning courses, a two-week intensive portfolio preparation course, a six-week summer internship program, topic-specific workshops, and individualized career and college counseling. Marwen also offers two continental travel experiences, *Artward Bound: NYC* and *Artward Bound: Maine*. These week-long, experiential study trips enable students to create art; visit cultural institutions and colleges; and, for most, travel outside of Chicago for the first time.

With an exhibition space dedicated solely to the artwork of students, Marwen celebrates the work of its program participants year-round. At the end of each Studio Program term, every student chooses one piece of work that represents his or her best effort for display. Exhibition openings offer students the opportunity to share their experiences with teachers, friends, and families. The artwork on display is symbolic of students’ multiple achievements: increased self-expression, confidence, and esteem; an appreciation of and respect for others’ ideas and opinions; and the ability to plan for the future and implement the necessary steps to achieve personal and professional goals.

Orphan Girl Theatre

Butte Center for the Performing Arts

The Butte Center for the Performing Arts is dedicated to the engagement and education of persons of all ages through the medium of live theater. Its two theaters—the Mother Lode, a 1,200-seat facility, and the Orphan Girl, a 106-seat renovated facility—not only serve the Butte community, but outlying areas as well. The Orphan Girl Theatre operates after-school programs year-round, including during the summer, that offer youth the opportunity to develop their knowledge and appreciation of local history, as well as their skills as writers and performers.

Uncovering nuggets of history in the Butte Archives, local libraries, the Mining Museum, and the former School of Mines, students work with historians and dramatists to create and perform a series of 30-minute melodramas. The genre suits the town's boom-and-bust history.

Far Right: Villians Landon Hansen and Mac Taylor scheme in *Romance in Venus Alley*. Below Right: Gary Warchola plays a miner and Terri Rask a waitress in *The Luck O' the Chinese* or *The Ancient Chinese Secret*.

Orphan Girl Theatre

Butte Center for the
Performing Arts
1260 West Platinum Street
Butte, MT 59701

Phone: 406-782-7720

Fax: 406-782-1408

E-mail: shaggus@onewest.net

URL: buttecenter.tripod.com

Focus: Theater

Annual Number Participating: 500

Ages: 5–18

Annual Budget: \$101,700

"The Orphan Girl melodramas have increased visits to [Butte's] historically important Central Business District and have enhanced the appreciation of our local history."

Ellen Crain, Director

Butte–Silver Bow Public Archives



Iconic characters of the American West—scoundrels, damsels, heroes, agitators, organizers, immigrants, bartenders, and piano players—inhabit the plots of comedies and tragedies. The young actors title their melodramas with such names as *A Miner Difference of Opinion*, *Romance in Venus Alley*, and *Shades of Gold and Silver*. Through this exploration of their town, students develop a better understanding of history, enhance their ability to conduct historical research, and increase their appreciation of popular literature from the past.

Children also serve as the theater's directors, producers, stage managers, lighting and sound technicians, costume designers, and concessionaires for each performance. Working after school, on weekends, and during the summer months, they learn that



Derek Pruitt

even creative occupations involve discipline; teamwork; and, sometimes, repetitive tasks. They also experience the connection between the arts and community-building. By creating theater relevant to the lives of Butte's citizens, they are helping to revitalize the spirit of this town, devastated economically by the closing of the world's largest open-pit copper mining operation.

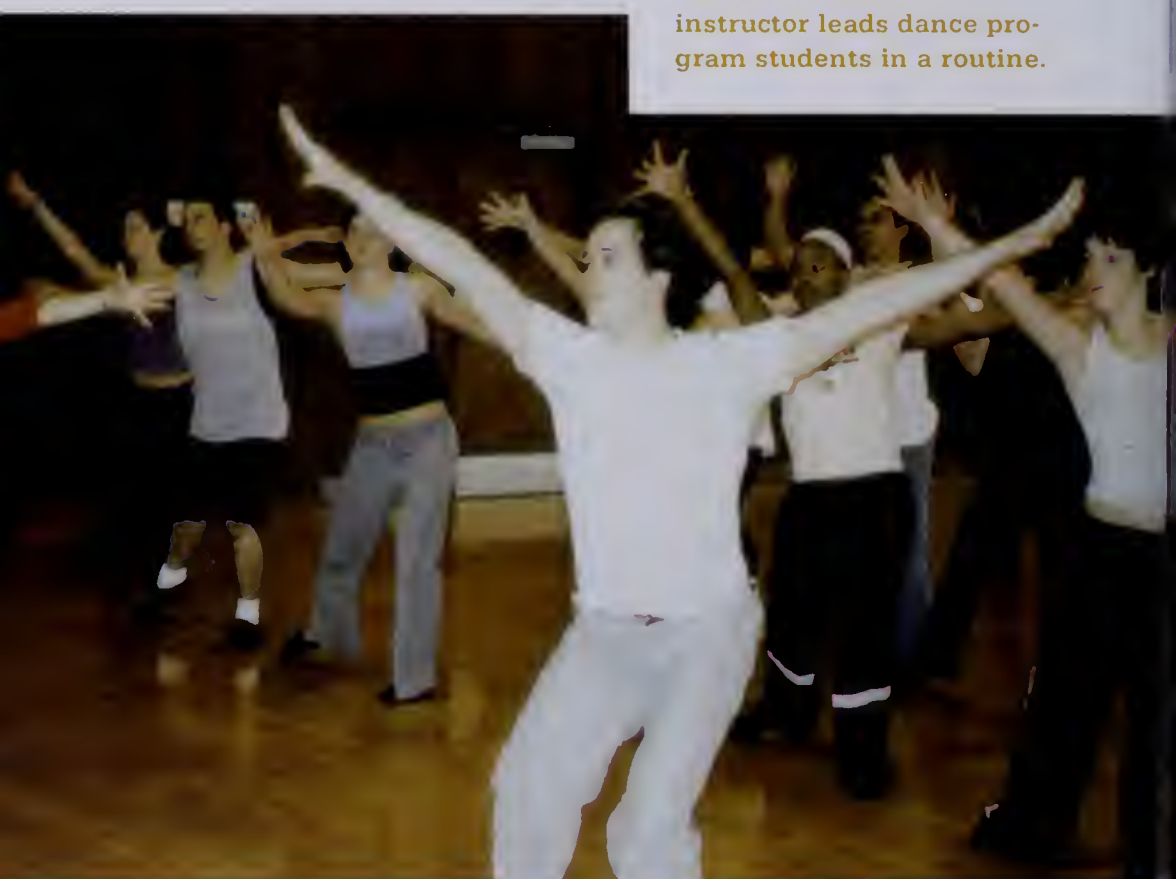
Pre-Professional Dance Program

COCA—Center of Creative Arts

Since its inception, COCA—Center of Creative Arts has been dedicated to providing the highest quality arts instruction to St. Louis youth, regardless of their ability to pay. The Pre-Professional Dance Program is a long-term, comprehensive program that seeks to foster a love of dance in youth. The program also serves as a community support for low-income youth and demonstrates that the arts can be the vehicle for transforming young lives.

Through its outreach efforts in urban classrooms, COCA

Far Right: Brandon Bieber and Margot Danis rehearse while their classmates observe. Below: COCA instructor leads dance program students in a routine.



James Schwartz

uncovers the promise of young dancers. Instructors watch for students with interest, motivation, and promise to participate in ongoing dance instruction. Students receive scholarships to train in ballet, jazz, modern dance, and tap and can audition for COCAdance, COCA's performing company of teen dancers. In addition to performance opportunities, COCAdance offers its members the chance to interact with professional dancers and choreographers.

Although the Pre-Professional Dance Program's name suggests that the program's aim is career training, its fundamental goal is to encourage the overall development of young people. The program teaches the rewards of discipline and hard work; increases self-esteem, as students improve and receive accolades for their achievements; and provides many opportunities for experiencing the joy of performance.



James Schwartz

Pre-Professional Dance Program

COCA—Center of Creative Arts
524 Trinity Avenue
St. Louis, MO 63130
Phone: 314-725-6555
Fax: 314-725-6222
E-mail: director@cocastl.org
URL: www.cocastl.org

Focus: Dance

Annual Number Participating: 30

Ages: 8–18

Annual Budget: \$182,400

"If I wanted to dance, I had to be disciplined. If I wanted to live, I had to be disciplined. And to be respected, I had to be disciplined. So it all came together."

*Antonio Douthit, Pre-Professional
Dance Program Alumnus*

To support the growth of talented students who cannot afford the opportunity to develop their skills, COCA has provided \$850,000 in scholarships since 1992. Furthermore, the program provides comprehensive support services to anyone who needs them in the form of transportation, counseling, academic tutoring, and assistance in applying to summer and post-secondary institutions.

The program's quality is reflected in the achieve-

ments of its graduates. Members of the program have found success at The Juilliard School, Dance Theatre of Harlem, Houston Ballet, and Ballet Hispanico, among others. Yet even for those who do not pursue dance careers, Executive Director Stephanie Riven says, "The program challenges students intellectually and physically. It teaches the skills necessary to work with a diverse group of teammates. Participants learn that there is a time for originality and a time for replication and that there is a time to be the star and a time to be a productive member of the group. Perhaps most important, the program fuels the students' creativity and passion for dance."

Project Image, Teen Images, and The Place Where I Live

Boston Photo Collaborative, Inc.

Transformative qualities are what all award-winning Coming Up Taller programs share: Students learn a formal discipline, and that new skill takes them to places they had probably never imagined. The Boston Photo Collaborative gives youth the chance to make positive images out of negative circumstances in their lives. These young people develop interpersonal, computer, and creative skills that often transform their futures.

Since 1991, the Collaborative has offered training in photography to reinforce and amplify what students learn in school. Project Image offers training in photojournalism and, when students are ready, opportunities to complete photography assignments for businesses and non-profit organizations around Boston. The 12 students, ages 14–18, who participate in Project Image, a seven-week intensive summer employment program, also put together their own documentary photographic and written essays about issues that affect teens. Often these young people use photography to question and counter media stereotypes of urban youth.

In the year-round, teen-run Teen Images project, high-school students learn about commercial photography and run their own business. Participants develop job-related communication skills and the knowledge of how to operate a small business. Teenagers also learn about digital imaging and Website creation. Working primarily with non-profits, for a modest fee, Teen Images provides



Boston Photo Collaborative Staff

Above: Walter Bullock presents his photo essay at Project Image's 2002 final reception. Far Right: Crystal Ruiz and Marlena Cesar present their photo essays at Project Image's 2002 final reception.



Project Image, Teen Images, and The Place Where I Live

Boston Photo Collaborative, Inc.
67 Brookside Avenue
Jamaica Plain, MA 02130
Phone: 617-524-7729
Fax: 617-522-9891
E-mail: mail@bostonphoto.org
URL: www.bostonphoto.org

Focus: Photography
Annual Number Participating: 35
Ages: 11–18
Annual Budget: \$135,300

“The artwork produced by the young people at the Boston Photo Collaborative is unquestionably high. The range of activities offered to teens—basic skills; field, individual, and group work; contact with guest artists; and writing—is comprehensive. The youth programs honor young people’s assets and experiences, creating opportunities for youth leadership.”

*Mary Kelley, Executive Director
Massachusetts Cultural Council*

these organizations with valuable documentation of the good work they do. It is another way for the teens to give back to their communities.

In the after-school and weekend photography program, The Place Where I Live, students from a neighborhood housing development create photo essays about their home surroundings. Through photography, they gain perspective about their neighborhood while learning a lifelong mode for self-expression. “Through the lens, they document their lives. Through the click of the shutter, they tell us their stories. With their photographs, our teens give back to their peers and to their families, and they learn as much about their community as they do about themselves,” observes Heather Beard, associate director of the Collaborative.

By learning and working at the Boston Photo Collaborative, young people have the chance to be taken seriously. “We strive daily to recognize, validate, encourage, and strengthen the voices of today’s youth,” adds Carl Mastandrea, founder and director.

Boston Photo Collaborative Staff



Project YIELD

Museum of Children's Art



Trina M. Fields

The Museum of Children's Art (MOCHA) is dedicated to making the arts a fundamental part of the lives of all children. The third largest arts organization in Oakland, MOCHA has been recognized for its model partnerships with schools, public and private institutions, and other arts agencies. It is known for its programs built on the integration of the arts with best practices in education and youth development and for its extensive investment in evaluation and assessment as tools for sustaining effective programming.

These characteristics are manifest in Project YIELD (Youth in Education and Leadership Development), MOCHA's comprehensive after-school arts education and youth development program. Local professional artists teach classes in the visual, literary, performing, media, and public arts using a curriculum that is linked to the academic school day and responsive to school district learning standards, as well as to new and emerging curricula and learning theories. This extended-day program takes place at a school site to reinforce the connection between in-school and out-of-school learning.

In addition to after-school arts education, Project YIELD has a community and youth development component developed in conjunction with a paid advisory team of artists, youth, parents, and community members. Through exhibitions, performances, and mentoring with professional artists, the youth develop artistic excellence, talent, and leadership skills. They create public artworks for the benefit of the community, including street pole banners



Tina M. Fields

Project YIELD

Museum of Children's Art
538 Ninth Street, Suite 210
Oakland, CA 94607
Phone: 510-465-8770
Fax: 510-465-0772
E-mail: hello@mocha.org
URL: www.mocha.org

Focus: Literary, Media,
Performing and Visual Arts
Annual Number Participating: 200
Ages: 5-16
Annual Budget: \$589,000

"MOCHA has developed innovative programs that have changed how the arts are viewed and utilized in education and youth development. It is a recognized leader in the field of youth development and arts education."

*Wayne Cook, Manager
Arts in Education
California Arts Council*

Far Left: Before each performance, participants engage in a Praise Circle to promote teamwork. **Above Left:** During the Day of Tribute to Cesar Chavez, youth participate in a garden tile mosaic workshop. **Above:** Students from Project YIELD and McClymonds High School, in collaboration with teachers Carolyn S. Carr and Asual Aswad and designer Scott Panton, created this photographic mural.

that promote positive youth voices; public art messages against violence posted on buses, kiosks, and bus shelters; an exhibition of photographic biographies of community leaders; and a collaborative mural that

reflects the contributions of individuals to the community.

MOCHA believes that a variety of ongoing internal and external evaluations and assessments of youth development, academic, and artistic outcomes are critical to delivering exemplary programs. Intensive program evaluations demonstrate impressive results: Fifty percent of youth participating in Project YIELD improved in-school attendance; 49 percent increased their basic skills and problem-solving scores on standardized tests in reading; and 43 percent achieved similar improvements in math. Because of MOCHA's successful work, the Oakland Unified School District is supporting MOCHA's expansion into five more school sites.

Radio Arte WRTE 90.5 FM

Mexican Fine Arts Center Museum

From Chicago, Radio Arte WRTE 90.5 FM, America's only Spanish-English, Latino-owned, youth-operated, 24-hour community-broadcasting radio station, is attracting attention everywhere—from Mexico to the nation's capital—as a national model in engaging and empowering youth through the art of media.

An outreach project of the Mexican Fine Arts Center Museum, WRTE encourages student operators, managers, and deejays to delve into “the art of radio” through a two-year program that explores cultural and community issues. One current WRTE project, for example, *Camino Tierra Adentro*, is a live talk program with local artists and representatives from arts organizations.

Each year, 120 students enroll in the station's training program. They advance from phase one—six months of study in creative writing, voice training, and a Federal Communications Commission course in broadcast theory—to phase two, in which the budding broadcasters learn to use equipment made for radio production and editing.

Right: Jesús Echeverría and Mayra Ochoa edit a segment of Radio Arte's programming. Far Right, Top: Uzziel Sandoval prepares for his weekly radio show. Far Right, Bottom: Frank Conde deejays his own show.

Radio Arte Staff



Radio Arte WRTE 90.5 FM

Mexican Fine Arts Center Museum
1852 West 19th Street
Chicago, IL 60608
Phone: 312-455-9455
Fax: 312-455-9755
E-mail: valdivia@radioarte.org
URL: www.radioarte.org

Focus: Humanities, Media Arts
Annual Number Participating: 120
Ages: 15–21
Annual Budget: \$415,300

“Radio Arte has flourished as the only Latino-owned, community-broadcasting station to integrate youth fully as part of its programming while helping them develop their skills as journalists, producers, and administrators in the communications field. It is through this commitment that Radio Arte has become the national training model for youth in the art of media and public radio.”

*Michael Orlove, Program Director
Department of Cultural Affairs
City of Chicago*

Finally, in phase three, students plan, develop, and maintain their own on-air programs for one year. Through their involvement with Radio Arte, students become aware of community issues and develop both decision-making and leadership skills. They also bring a youth perspective to cultural and community issues in the Metropolitan Chicago area.

Throughout their training, students work with professional broadcasters in radio, television, and print, giving them direct access to journalists from leading Chicago media outlets. After successful completion of this program, participants are encouraged to find related radio internships in the Chicago area.

Since the station's founding in 1996, WRTE students have gained accolades for their productions. An ABC-TV special



Radio Arte Staff



Radio Arte Staff

featured WRTE in *Tapestry: Generation Ñ*, reporting on the successes of young Latinos in Metropolitan Chicago. And in April 2002, Radio Arte received two Excellence in Production awards from the National

Federation for Community Broadcasting. Many graduates of the program have gone on to successful careers in broadcasting; others have used the experience to pursue higher education



Rose Eichenbaum

Saint Joseph Ballet

Saint Joseph Ballet has developed comprehensive year-round programs to help youth effectively transfer the esteem, motivation, and risk-management skills they gain through dance to other aspects of their lives. More than 400 young people attend Saint Joseph Ballet each year, and enrollment has grown steadily since its founding in 1983. Most students are from families with limited means so they attend Saint Joseph Ballet on scholarship; 96 percent participate free of charge.

The dance training reflects Saint Joseph Ballet's commitment to artistic excellence; 42 classes are offered weekly, with six levels of proficiency. Students affirm their achievements and build confidence through performances. By inviting accomplished artists to collaborate with participants on its annual production, Saint Joseph Ballet honors the efforts of its students, and its presentations earn a prestige that many annual recitals never realize.

In addition, Saint Joseph Ballet encourages family involvement in participants' development as dancers and as young citizens. To cultivate skills and tools for coping with the many demands of raising healthy children, Saint Joseph Ballet offers educational seminars for parents on such topics as health, parenting skills, and personal finance. Ongoing professional counseling, crisis intervention, and social service referrals are also available to students and parents.

Saint Joseph Ballet also provides services that increase students' academic competitiveness, raising the chances that they will graduate from high school, enroll in college, and ultimately graduate. Students with grade point averages (GPAs) below



Saint Joseph Ballet Staff

Saint Joseph Ballet

1810 North Main Street
Santa Ana, CA 92706-2727

Phone: 714-541-8314

Fax: 714-541-2150

E-mail: info@saintjosephballet.org

Focus: Dance

Annual Number Participating: 400

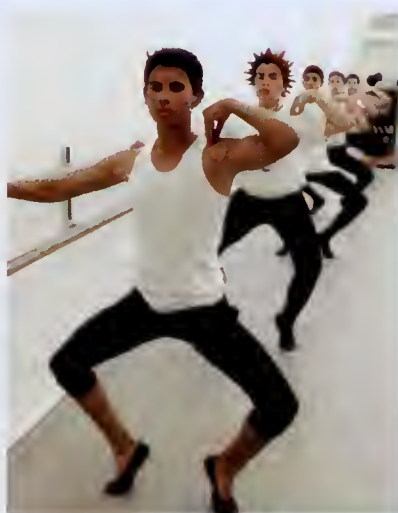
Ages: 9–19

Annual Budget: \$1,684,000

“This dance company is determined to give youth new options for their lives through high-quality dance training. Saint Joseph Ballet also goes a step beyond training by incorporating academics, family services, and enrichment programs into its dance program, supporting the teens’ growth in all ways.”

*Ellen B. Rudolph, Program Director—Arts
Surdna Foundation, Inc.*

New York, NY



Howard Pasamanick

Far Left: Students perform in *Los Angelitos*, choreographed by Mark Haim. Top: Students await instruction. Above: Students warm up at the barre.

3.0 are offered on-site, one-on-one tutoring by community volunteers and students from the University of California,

Irvine. And academic achievement is substantially rewarded: All students who attend Saint Joseph Ballet throughout high school and graduate with at least a 2.5 cumulative GPA are awarded a college scholarship.

Participants in Saint Joseph Ballet show remarkable self-assurance, social skills, expectations, and commitment to learning, according to a University of California, Irvine study. These are the tools, the report explains, that adolescents need to succeed in life. And Saint Joseph Ballet’s children are succeeding. Since 1998, all of Saint Joseph Ballet’s seniors have graduated from high school, with 93 percent attending college in a city with an overall college enrollment rate of 19 percent among college-eligible high-school graduates.

SWAT Team, Celebration Team, and Summer Institute

National Dance Institute, Inc.

At 15, Jacques d'Amboise joined the New York City Ballet to escape from street life and to learn the rigors and joys of dance. Experiencing how the medium of dance had changed his life, he sought to bring this opportunity to other children. In 1976, d'Amboise founded the National Dance Institute (NDI) to introduce children to dance. Over the years, the NDI has taught the fundamentals of dance to at least 75,000 children across the country.

From its home base in New York City, NDI partners with 20 public schools to introduce children to dance through a combination of in-school, weekend, and summer programs. Receiving the Coming Up Taller Award are the three out-of-school programs: the SWAT (Scholarships for the Willing, Achieving, and Talented) Team; the Celebration Team; and the Summer Institute.

Top Right: Young dancers practice their technique at NDI's Summer Institute. Bottom Right: NDI Artistic Director Ellen Weinstein dances with members of the Celebration Team. Far Right, Bottom: This is the final moment of NDI's 2000 performance of Romeo and Juliet.



SWAT Team, Celebration Team, and Summer Institute

National Dance Institute, Inc.
594 Broadway, Room 805
New York, NY 10012
Phone: 212-226-0083
Fax: 212-226-0761
E-mail: rosullivan@nationaldance.org
URL: www.nationaldance.org

Focus: Dance
Annual Number Participating: 300
Ages: 9–15
Annual Budget: \$379,000

"The National Dance Institute is exemplary in the arts education field with a 26-year history of introducing its students to dance and the arts through participatory experience."

Kathleen Hughes,
Assistant Commissioner
Department of Cultural Affairs
City of New York

The SWAT Team invites 100 dancers from the grade-inclusive in-school programs to receive advanced dance instruction for five hours on Saturdays during the school year. Children who demonstrate an extraordinary commitment to NDI training are invited to join the most advanced performance troupe: the Celebration Team.

NDI's Celebration Team is an elite troupe of 75 talented dancers who spend every Saturday learning complex choreography. The team has performed at the White House, the Kennedy Center, and the United Nations, among other prestigious locations.

Participants in the Summer Institute are either SWAT Team or Celebration Team members. They are selected for both their enthusiasm and their talent and take part in a program of ballet, jazz, tap, musical theater, and ethnic dance. The Institute is a month-long, five-days-per-week, six-hours-a-day instruction program that gives young people a strong technical dance foundation, as well as choreography experience.

The impact of the NDI experience is well documented. Participants make significant gains in their grades, on standardized tests, and in teacher ratings, according to one assessment. After graduating from the advanced weekend and summer program, many alumni become dance and arts teachers, mentors, and leaders in their communities. Another measure of the power of the NDI experience is the close relationship that many graduates maintain with the Institute: They often stay connected as chaperones for younger students; as interns and mentors at other NDI programs; and as stage managers, event producers, and stage crew for the annual Dance-A-Thon fundraising event.

An inspiration and model for other community leaders and educators, independent programs based on NDI's exist in California; New Hampshire; New Jersey; New Mexico; Ohio; Texas; Virginia; and Washington, DC.

Eduardo Patino



Will Power to Youth

Shakespeare Festival/LA

Since 1993, Shakespeare Festival/LA, a non-profit theater organization, has run a community arts, educational outreach, employment, and gang diversion program that trains and motivates young people by engaging them in producing their own versions of Shakespeare's plays. Will Power to Youth provides artistic training, accredited academic enrichment, employment, and experiences that build life skills to 30 adolescents in each of its seven-week sessions held during school vacations or "off-track" periods during the school year.

Right: Emilio Marroquin as Escalus, based on Shakespeare's *Measure for Measure*, reads a decree in the Will Power adaptation, *The World Beneath*. Below: Valeria Paniagua as Isabella pleads with Jorge Siguenza as Angelo in *The World Beneath*.

Michael Lamont



Michael Lamont



Guided by professional theater artists, teens adapt, rehearse, and present a play based on one of Shakespeare's texts. Special emphasis is placed on exploring the language, themes, and literary values of the selected play under the guidance of a dramaturge, a professional human relations facilitator, and an accredited school district teacher. Students also participate in seminars on movement, music, and acting techniques. They expand their experience through writing, set design and construction, and costuming. Using all of their new-found skills, they transform a Shakespearean play into one that addresses their life experiences in East, Central, and South Central Los Angeles. For instance, one youth production adapted scenes from Shakespeare's *The Merchant of Venice* that reflect on issues of

race, religion, and power, topics still relevant today. At the end of each session, the program culminates in a week of performances of the student production at Shakespeare Festival/LA's permanent theater space.

In addition to receiving an hourly wage for their participation in the program, enrollees are given five academic credits and a grade for their work. Both the compensation and the academic evaluations promote their sense of responsibility to the program and to other participants and provide them with a concrete measure of accomplishment.

Although the program provides instruction in the theater arts and opportuni-

ties for job shadowing in careers related to the stage, participants also learn more broadly applicable skills, such as how to manage time, interview for a job, or prepare for a test. "Will Power to Youth is not intended to be a workshop for aspiring actors," asserts Ben Donenberg, Shakespeare Festival/LA's producing artistic director. "It is a creative, comprehensive personal development program that uses theater in an employment and training context to give young people the skills and experience they need to go on in school and beyond school to a meaningful job." And they are: Will Power has achieved an 85 percent success rate at improving graduates' school attendance, literacy, and academic performance.

Will Power to Youth

Shakespeare Festival/LA
1238 West First Street
Los Angeles, CA 90026
Phone: 213-481-2273
Fax: 213-975-9833
E-mail: ben@shakespearefestivalla.org
URL: www.shakespearefestivalla.org

Focus: Theater
Annual Number Participating: 75
Ages: 14–21
Annual Budget: \$213,500

"I absolutely think this should be a model for other programs. It takes kids who might have been on the streets during their school break and gives them a way to earn school credits and get a paid job."

Simeon Slovacek, PhD
Professor and Program Evaluator
California State University
Los Angeles, CA

Youth Guide Development Program

Multicultural Youth Tour of What's Now

For more than seven years, Multicultural Youth Tour Of What's Now, or MYTOWN, has engaged residents and visitors of all ages in learning about Boston's neighborhoods. Karilyn Crockett's purpose in founding MYTOWN is evident in the name: The organization fosters increased civic participation by connecting young people to local history.

Each year, MYTOWN employs 40 Youth Guides who research, write, and lead walking tours of city neighborhoods. Residents share their stories of immigration and migration, activism, and service—often not documented anywhere else—with Youth Guides. Such prominent public historians as professors Robert Hayden, Northeastern University; James Green, University of Massachusetts, Boston; and Robert Allison, Suffolk University, train the youth guides to use library resources to research and create stories based on historical facts.

Youth Guides begin their work by learning more about their own heritage. Researching the stories of how their families came to Boston helps local teens find a connection to the city.

In addition, by learning about local links to national historic movements—such as the Union United Methodist Church, which was a stop on the Underground Railroad—MYTOWN students discover the strategic role that their hometown has played in American history.

After completing their research, MYTOWN partici-

Far Right: MYTOWN Youth Guides and tour takers observe the mural in Villa Victoria in Boston. Below: Christina Tilghman leads the Know Thy Neighborhood tour in Boston's South End.



Stephen Martineau

pants teach the public what they have learned. By leading walking tours and taking part in other public education activities, they develop cultural competence and communications, critical thinking, and leadership skills. They learn to speak clearly and audibly, to ask and answer questions professionally, to interact as team members, and to show respect for people from different ethnic backgrounds—all important skills for becoming engaged, successful community members. For one-third of the Youth Guides, MYTOWN is a first, formative employment experience.

At the end of the 2002 program period, 100 percent of the Youth Guides reported that MYTOWN taught them local and national history that they had not learned in school or elsewhere. And 60 percent said that MYTOWN “challenged their negative perception of their neighborhoods by helping them understand and identify local community assets.”

The MYTOWN experience is so well regarded that its curriculum has been selected as an official learning program for out-of-school programs supported by the City of Boston.

Stephen Martineau



Youth Guide Development Program

Multicultural Youth Tour
of What's Now

PO Box 180445

Boston, MA 02118

Phone: 617-536-8696

Fax: 617-536-5763

E-mail: [mrrousmaniere@](mailto:mrrousmaniere@mytowninc.com)

mytowninc.com

URL: www.mytowninc.com

Focus: Humanities

Annual Number Participating: 40

Ages: 14–18

Annual Budget: \$275,000

“The best leadership development programs emphasize independent, critical, and creative thinking skills. MYTOWN offers young people an opportunity to develop those skills by exploring how choices and decisions were made in the past.”
*Ellen K. Rothman, Associate Director
Massachusetts Foundation
for the Humanities*



culturalcontact
US-Mex co Foundation for Culture



Talleres Comunitarios Staff



In 2002, the President's Committee on the Arts and the Humanities with assistance from *CONTACO CULTURAL*, *Fideicomiso para la Cultura México—EUA* (CULTURAL CONTACT, The US-Mexico Foundation for Culture), a non-profit cultural organization in Mexico City, presented two Coming Up Taller Awards to programs in Mexico. Consistent with the President's Committee's interest in promoting mutual international understanding through the arts and the humanities, we continue to honor Mexican arts and humanities programs with Coming Up Taller Awards. Our goal is shared by *CONTACTO CULTURAL*, and we are grateful to

them for identifying these leading arts programs for children and for supporting the Coming Up Taller Awards.

Far Left: Art students of Tacahua show their work.
Below: Members of Coros MECED-Chimalli stand before the Palacio de Bellas Artes.

MECED-Chimalli Staff



Coros MECED-Chimalli

Instituto Tamaulipeco para la Cultura y las Artes

Across the southeastern-most part of the US–Mexico border is the Mexican state of Tamaulipas. In the capital, Ciudad Victoria, a partnership of two agencies brings music to children: the *Instituto Tamaulipeco para la Cultura y las Artes* (Tamaulipas Institute for Culture and the Arts), a statewide public agency of the Ministry of Education of Tamaulipas, and *Sistema para el Desarrollo Integral de la Familia-Tamaulipas* also known as



MECED-Chimalli Staff

DIF—Tamaulipas (System for Integrated Family Development—Tamaulipas), a state public agency that protects and supports families.

With technical assistance from the *Sistema Nacional de Fomento Musical* (National System for Musical Development) and the participation of local public cultural and municipal agencies, the *Instituto* has created 14 children's choirs, of 30–40 children each, in outlying communities. Music teachers from the local public schools are trained to conduct choirs in a repertoire of classical and contemporary music. Selected by audition for basic vocal ability, children rehearse three to five hours a week to prepare for performances at local festivals, anniversaries, and civic events. "Two months after the program started, the change in the children was remarkable. Disorganized children were quietly standing in line; unkempt children came well groomed. Their conversation focused on such issues as whether the sopranos should enter the stage before the mezzos! It brought tears to my eyes," remarks Medardo Treviño, director of cultural development, *Instituto Tamaulipeco*.

Above: Young MECED-Chimalli choir members perform in concert with Liliana Matei, one of Mexico's leading vocalists. Far Right, Above: Choir members sing in Bizet's *Carmen* at the Amalia G. de Castillo Ledón.

Coros MECED-Chimalli

Instituto Tamaulipeco para
la Cultura y las Artes
22 Allende s/n

Espacio Cultural Vicentino
Ciudad Victoria, Tamaulipas
México 87000

Phone: [011-52-83] 43-12-07-14

Fax: [011-52-83] 43-12-62-63

E-mail: medardo_trevino@
hotmail.com

Focus: Music

Annual Number Participating: 450

Ages: 6–14

Annual Budget: \$196,600

"We believe that music offers these children an alternative way of expressing themselves, a renewed sense of their value within their families and communities, and the vision of a new way of life."

Fernando Mier y Teran,
Executive Director
Instituto Tamaulipeco para
la Cultura y las Artes



MECED-Chimalli Staff

Children who have a special interest and ability in music can participate on scholarship in a three-year, month-long, summer residential program at *El Conservatorio de las Rosas* (The Las Rosas Conservatory) in

Morelia, Michoacan. Here, youth from throughout Mexico spend six to eight hours a day studying voice, piano, and the history of music. This experience gives them the skills to continue in music beyond the program. Currently, 19 children from the 14 choirs attend the Conservatory, perform with some of Mexico's most-well-known professional artists, and participate in national and international festivals.

The partnership with *DIF—Tamaulipas* makes these musical experiences possible. Through its program, *Menores en Circunstancias Especialmente Dificiles—MECED* (Children in Especially Difficult Circumstances), children in the choirs and their families receive general financial and food support, plus health care. This assistance allows the children to go to school and participate in the choirs and Conservatory, instead of working to supplement their family's income. With these opportunities, the children's visions of themselves and their futures change. And so do their parents'. "The families are so proud to see their children on stage performing," relates Fernando Mier y Teran, executive director, *Instituto Tamaulipeco*. "It gives them a sense of hope, of possibility."

Talleres Comunitarios en las 8 Regiones de Nuestro Estado

Taller de Artes Plásticas Rufino Tamayo
Instituto Oaxaqueño de las Culturas

Rufino Tamayo is a well-known Latin American visual artist. His legacy is a substantial body of work that masterfully uses colors and textures. It also includes a school of art in Oaxaca, Mexico, that bears his name, *Taller de Artes Plásticas Rufino Tamayo* (Rufino Tamayo Plastic Arts Workshop). The city government runs the school, which is supported by the National Institute of Fine Arts.

Oaxaca, however, is not the only place where the visual arts flourish. Traditional Mexican arts and crafts also thrive in villages within the surrounding Central Valleys. "Each region of this area expresses itself differently, using different colors and media," notes Juan Alcázar, co-founder and executive director of *Taller de Artes Plásticas*. "It is important that we keep these differences alive and celebrate them."

This conviction, shared by many others, led to the establishment of visual arts workshops for young people. Since 1997, *Talleres Comunitarios en las 8 Regiones de Nuestro Estado* (Community Workshops in the 8 Regions of Our State) has enabled 30–40 young people in each of the eight surrounding communities to receive free lessons in painting and drawing for 20 consecutive days, two or three times a year. Some participants learn papermaking and engraving. Students' projects reflect the collective cultural history of their communities. At the conclusion of each Workshop, these young artists' creations are featured in an exhibition for their community.

The artist-teachers are Workshop "graduates" who have gone on to study at *Taller de Artes Plásticas* for a minimum of two years and remain in close contact with the school. To enrich the experience of both teachers and students, the instructors do not teach in the communities where they grew up.

Talleres Comunitarios St



The success of the Workshops is due to a partnership effort. While *Taller de Artes Plásticas* shapes the creative content of the Workshops, local public cultural and municipal authorities organize and advertise them. The authorities reach out to chil-

dren and their parents by using loudspeakers in the schools or in the city hall, posters, and flyers.

They also provide Workshop sites and coordinate room and board for the instructors; sometimes, teachers live with local families.

These Workshops are especially valuable since the schools in these regions offer little arts instruction. And because of this educational, cultural, and municipal partnership, opportunities are expanding for children.

Far Left: Young artists prepare still-life drawings. Below: Students proudly display their art.

Talleres Comunitarios en las 8 Regiones de Nuestro Estado

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Focus: Visual Arts

Annual Number Participating: 1,800

Ages: 6-20

Annual Budget: \$18,000

"Children's perspective on the world changes when they are in the arts. They become better human beings. They better understand nature and, therefore, take better care of it."

Juan Alcázar, Co-Founder

and Executive Director

Taller de Artes Plásticas Rufino Tamayo

Talleres Comunitarios Staff



Coming Up Taller Awards Semifinalists 2003

After School Program
National Dance Institute
of New Mexico
Santa Fe, NM

Albany Park Theater Project
Chicago, IL

Art-at-Work
Fulton County Arts Council
Atlanta, GA

Arts and Literacy Program
Coalition for Hispanic
Family Services
Brooklyn, NY

Arts Outreach: Mentoring
Through Photography/
Mixed Media and Dance
Stonehill College, Inc.
Easton, MA

Center for Creative Youth
Capitol Region
Educational Council
Middletown, CT

The Comic Book Project
Teachers College,
Columbia University
New York, NY

Community and After
School Program
Young Audiences of
North Texas
Dallas, TX

Dare to Dance
Ballet East Dance
Theatre
Austin, TX

DreamYard After
School Arts Company
DreamYard Drama
Project, Inc.
New York, NY

Ethos, Inc.
Portland, OR

Find Your Voice
Literacy-Through-Theatre
Program for Teens
Starfish Theatreworks, Inc.
New York, NY

Harbor Conservatory for
the Performing Arts
Boys and Girls Harbor, Inc.
New York, NY

The Harlem School of the Arts
New York, NY

Inside Out Community Arts
Venice, CA

Kids First™ Art Education
Silicon Valley Children's Fund
San Jose, CA

Midnight Shakespeare
The San Francisco
Shakespeare Festival
San Francisco, CA

New Urban Arts
Providence, RI

Progressive Afterschool
Art Community Education
(PACE) Program
Norton Museum of Art
West Palm Beach, FL



Project ABLE
Mill Street Loft, Inc.
Poughkeepsie, NY

Red Ladder Theatre Company
San Jose Repertory Theatre
San Jose, CA

Regent After School
Program
Whitney Museum
of American Art
New York, NY

Roosevelt Dancers
Indochinese Cultural
and Service Center
Tacoma, WA

Strive Media Institute
Milwaukee, WI

Student Theatre
Enrichment Program
The Cleveland Public Theatre
Cleveland, OH

Students Creating Opera to
Reinforce Education! (SCORE!)
Hamilton Wings
Elgin, IL

Summer Writing Camp
National Book Foundation, Inc.
New York, NY

TADA! Resident Youth Ensemble
TADA! Theater and Dance
Alliance, Inc.
New York, NY

Teen Art Coalition
ArtWorks!, Partners for
the Arts and Community, Inc.
New Bedford, MA

Teen Docents
Fuller Museum of Art
Brockton, MA

Teen Media Program
The Community Art Center, Inc.
Cambridge, MA

Tiered Mentoring Program
Everett Dance Theatre
Providence, RI

The Urban Voices
Media Arts Program
Global Action Project, Inc.
New York, NY

Youth-Art-in-Action
Museum of Fine Arts, Boston
Boston, MA



Rachel Slowinski

Far Left: Photographers from Youth in Focus, a 2003 Coming Up Taller nominee, capture images of downtown Los Angeles. Left: Gabriel Torres shows a puppet he created for CalArts Community Arts Partnership and Plaza de la Raza's Puppet Theatre Program, a 2003 Coming Up Taller nominee. Below: Young dancers from the CAAM Chinese Dance Theatre, a 2003 Coming Up Taller nominee, wait to greet the audience before a show.



Sharon Lyon

Coming Up Taller Awards National Jury 2003

Jenny Atkinson

Senior Director, Education and The Arts
Boys and Girls Clubs of America
Atlanta, GA

Stanley A. Butler

Branch Manager, Walbrook Branch
Enoch Pratt Free Library
Baltimore, MD

Debra Evans

Director of Education and Community Programs
The Washington Opera
Washington, DC

Susan McLeod

Director
Chippewa Valley Museum
Eau Claire, WI

Philip Nix

Headmaster
Sonoma Country Day School
Santa Rosa, CA

Jeanne H. Schmedlen

Chairman
Pennsylvania Humanities Council
Philadelphia, PA

Patricia A. Shifferd

Vice President, Community and Education Programs
American Composers Forum
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Cary D. Wintz

Professor, History Department
Texas Southern University
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President's Committee on the Arts and the Humanities

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The President of the United States recognizes that the Nation's cultural life contributes to the vibrancy of society and the strength of democracy. The President's Committee on the Arts and the Humanities helps to incorporate the arts and humanities into White House objectives. The Committee bridges federal agencies and the private sector. It recognizes cultural excellence, engages in research, initiates special projects, and stimulates private funding. Areas of current focus include programs in youth arts and humanities learning; preservation and conservation; special events; and expansion of international cultural relations.

First Lady Laura Bush, Honorary Chair
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Henry Moran, Executive Director

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The Institute of Museum and Library Services is an independent Federal grant-making agency dedicated to creating and sustaining a nation of learners. The Institute fosters leadership, innovation, and a lifetime of learning by supporting the nation's 15,000 museums and 122,000 libraries. The Institute also encourages partnerships to expand the educational benefit of libraries and museums.

Robert S. Martin, PhD, Director

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The National Endowment for the Arts enriches our Nation and its diverse cultural heritage by supporting works of artistic excellence, advancing learning in the arts, and strengthening the arts in communities throughout the country.

Dana Gioia, Chairman

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Because democracy demands wisdom, the National Endowment for the Humanities serves and strengthens our Republic by promoting excellence in the humanities and conveying the lessons of history to all Americans. The Endowment accomplishes this mission by providing grants for high-quality humanities projects in four funding areas: preserving and providing access to cultural resources, education, research, and public programs.

Bruce M. Cole, PhD, Chairman



COMING UP TALLER AWARDS